

One night in
Paris

Act 1
Section 3 p 1-20
Bex.

Formidable lyrics

You are the one for me, for me, formi,
formidable

You are my love, very, very, véri,
véritable

Et je voudrais pouvoir un jour enfin te
le dire

Te l'écrire

Dans la lan - gue de Shakespeare

A my daisy, daisy, dési, désirable

Je suis malheureux

D'avoir si peu de mots à t'offrir en
cadeau

Darling I - love you, love you, darling, I
want you

Et puis c'est à peu pres tout

You are the one for me, for me, formi,
formidable

15:49:53

[Handwritten signature]
[Handwritten signature]

+4 bar intro

Swing

FOR ME, FORMIDABLE

$\text{♩} = 120$

Do Do Do Do7 DoM7 Do7

You are the one for me for me for me formidable You are my

Do Do7 DoM7 DoM7

love very very verri verita-ble et je vou-

Lam Lam7 Mi m

-drais muni avec un m-ble di-re re li

Ré m7 pou-voir un jour en fin Ré m7 Mi m7 Sol

e-crire dans la langue de Shakespeare

Do Do7 DoM7 DoM7 Do7 Do

I dési dési dé-si, desi ra-ble Je suis malheur

DoM7 Mi7 Mi7 Lam Lam Mi6

eux D'avoersi peu de mots à offrir en cadeau Darling I

Fa6 Fa#dim Do6 La7

love you, love you darling et puis cest à peu près tout

Ré I Coda Ré m7 Sol7 Do

One forme, forme, forme, formi-da-ble

CODA

Ré m7 Mi7 Fa6 Fa#dim Fa#dim Do6

Do6 La7 Ré m7 Do6 Fa#dim

AS CD
BEYOND THE SEA



Original Words and Music by Charles Trenet and Albert Lasry

English Words by Jack Lawrence

LADIES & MEN



$\text{♩} = 130$ ($\text{♩} = \text{♩}$)



Some -



- where be-yond the sea, — some - where wait - ing for



me, ny lov - er stands on — gold - en sands



— and watch - es the ships that go sail - ing — Some -

1-1 (25)

F6 Dm7 Gm7 C7sus-1 C7 F6 Dm7 Gm7

- where beyond the sea, she's there watching for

(2nd time instrumental)

F6 A7 Dm C7 F Dm Bb D7

me. If I could fly like birds on high,

Gm7 C F6 Dm7 Gm7 C7 F6 E7

then straight to her arms I'll go sail ing. It's

A F#m F#7/A# Bm7 E7sus-1 E7 A F#m7 Bm E9 E7

far beyond the stars, it's near beyond the moon.

26

A G7 C Am7 Dm7

(instrumental ends) I know beyond a doubt

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics "(instrumental ends) I know beyond a doubt". Above this staff are five guitar chord diagrams: A, G7, C, Am7, and Dm7. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

C Am Dm7 G7 C Bbadd9 C C7

my heart will lead me there soon We'll

Detailed description: This system contains the third and fourth staves of music. The top staff has lyrics "my heart will lead me there soon We'll". Above it are eight guitar chord diagrams: C, Am, Dm7, G7, C, Bbadd9, C, and C7. The bottom two staves are piano accompaniment.

F6 Dm7 Gm7 C7sus4 C7 F6 Dm7 Gm7 C7

meet beyond the shore, we'll kiss just like be

Detailed description: This system contains the fifth and sixth staves of music. The top staff has lyrics "meet beyond the shore, we'll kiss just like be". Above it are nine guitar chord diagrams: F6, Dm7, Gm7 (with a 3fr fingerings), C7sus4, C7, F6, Dm7, Gm7 (with a 3fr fingerings), and C7. The bottom two staves are piano accompaniment.

F6 A7 Dm C7 F Dm Bb D7

- fore. Hap-py we'll be beyond the sea,

Detailed description: This system contains the seventh and eighth staves of music. The top staff has lyrics "- fore. Hap-py we'll be beyond the sea,". Above it are eight guitar chord diagrams: F6, A7, Dm, C7, F, Dm, Bb, and D7. The bottom two staves are piano accompaniment.

1. *Gm7* *Gm7* *C7* *F6*

and ne-ver a-gain — I'll go sail-ing.

2. *Gm7/C* *C7* *F6* *Dm7* *Gm7* *C7* *F6* *Dm7* *Gm7* *C7*

sail ing. No more sail-ing. So long

F6 *Dm7* *Gm7* *C7* *F6* *Dm7*

sail - ing, sail - ing; no more sail - ing.

(vocal ad lib. on repeats)

1-10. *Gm7* *C7* 11. *Gm7* *Gb13* *Fadd9* N.C. poco rit.

Good-bye.

She

Words & Music by Herbert Kratzmer & Charles Aznavour

STRUCTURE → Verse 1
 → middle 8 (she who always seems so happy in a crowd)
 → verse 4 (she may be the reason I survive)
 → Coda



1. She _____ may be the face I can't for -



get, _____ a trace of plea - sure or re - gret, _____ may - be the trea - sure or the



price _____ I have to pay, she _____ may be the song that sum - mer



sing. — may be the chill that au - tumn brings. — may be a hun - dred diff - 'rent



things — with - in the mea - sure of a day.



2. She — may be the beau - ty or the beast, — may be the fa - mine or the
 4. She — may be the rea - son I sur - vive — the why and where - fore I'm a -
 (Verse 3 instr.)



feast. — may turn each day in - to a hea - ven or — hell.
 live. — the one I'll care for in the rough — and rea - dy years

E^bm

A^bdim

D⁰

She_ may be the mir - ror of my dreams a smile re - flect ed in a stream, she may not be what she may
Me_ I'll take her laugh - ter and her tears_ and make them all my sou - ven - eirs_ for where she goes I've got to

3^o To Coda

E^b/G

A^b7sus⁴

A^b7

D^b

G^b

G^b/A^b

A^b

D^b

seem, in - side her shell.
be the mea - ning of my life is

She_ who al - ways seems so hap - py in a crowd, whose eyes can be so pri - vate and so

proud_ no - one's al - lowed to see them when they cry.

F⁷m

B

E

C²



She... may be the love that can - not hope to last... may come to me from sha - dows of the

E^b

E^b7

A^b7

D.S. al Coda



past... that I'll re - mem - ber till the day I die.

⊕ CODA

G^b

D^b/F

E^bm

D^b



She,

she,

she.

Applause

I REMEMBER IT WELL

from *Gigi*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Male/female duet

Moderato

Male

HONORÉ: (*quasi parlando sempre*)

8va
ten.
mp molto espr. e rubato
ten.

We met at

Female
MAMITA:

HONORÉ:

MAMITA:

HONORÉ:

cantabile
p

nine. We met at eight. I was on time. No, you were late. Ah,

yes! I re - mem - ber it well. We dined with

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yes! I re - mem - ber it well. That bril - liant

2

MAMITA: HONORÉ: MAMITA: HONORÉ:

friends. We dined a - lone. A ten - or sang. A bar - i - tone. Ah,

yes! I re - mem - ber it well. You

MAMITA:

wore a gown of gold. I was all in blue.

HONORÉ:

MAMITA:

Am I get - ting old? Oh, no! Not you! How strong you

were, How young and gay! A prince of love In ev - 'ry

, HONORÉ:

way...! Ah, yes! I re - mem - ber it

well.



12

THEY CAN'T TAKE THAT AWAY FROM ME ¹⁷

★ Sing Frank Sinatra tune - listen to CD!
Music and Lyrics by George Gershwin and Ira Gershwin

Swing quavers (♩ = ♪♪)

♩ = 116

Solo: There are many many crazy things that will keep me loving you. And with your permission may I list a few.



Musical notation for the first system, including piano accompaniment and a vocal line with handwritten lyrics.

Solo: The way you wear your hat... the way you sip your tea... the way you wear your hat... the way you sip your tea...



N.C. Man



Musical notation for the second system, including piano accompaniment and a vocal line with lyrics: "The way you wear your hat, the way you sip your tea".



Musical notation for the third system, including piano accompaniment and a vocal line with lyrics: "the memory of all that,".

D11 5fr D7#9 4fr Gmaj7 4fr F#m7b5 B7 Em N.C. A11 3fr

LADIES

no, no, they can't take that a-way from me. The way your smile just

D6 3fr A11 3fr Dmaj9 4fr Bm7 Bb7 A11 3fr

beams, the way you sing off-key. I ain't flat, the band's

Em9 5fr Bb7 5fr A11 3fr D9 4fr A7#5 5fr D11 5fr D7#9 4fr

sharp. The way you haunt my dreams, oh no, they can't

EVERY 1!

Gmaj7 Em7 5fr A7 5fr D6 3fr G#m7b5 C#7 F#m G#m7 C#7

take that a-way from me. We may ne-ver, ne-ver meet



F#m G#m7 C#7 F#m6 C#7/G#: G#m11 C#7b9 F#m G#m7 C#7

a - gain — on this bump-y road — to love, — still I'll al-ways, al-ways

F#m7 B9 E13 6fr Bb7 6fr A11 3fr

keep the me - mory of... — The way you hold your knife,

D6 3fr A11 3fr F#m7 D/F# F#m6 5fr Em7 5fr Bb7 6fr

— the way we danced till three, —

Em9 5fr A11 3fr D9 4fr A7#5 5fr D11 5fr D7b9 4fr

the way you changed my life, — oh no, — they can't.
the way you changed my life, *oh no, they can't.*

F#m 3fr D#m 3fr N.C. A#11 A11 3fr

keep the mem - ory of... The way you hold your

D6 3fr A11 3fr Dmaj9 4fr Bm7 Bb7 A11 3fr

— knife, the way we danced till three,

Em9 5fr Bb7 6fr A11 3fr D9 4fr A7#5 5fr D11 5fr D7#9 4fr

the way you changed my life, oh no, they can't. oh no, they can't.

Gmaj7 N.C. G11 F#m7 B7#9

LADIES — take that a-way from me, no, they can't take that a-way, — take that a-way from me,

E7 9 A7 F#m7 B7 9 G#m7 5 Gm6 F#m7 B7 9

MEN

LADIES

no, they won't take that a - way.

can't take that a way

E7 9 A7 F#m7 B7 9 G#dim7 Gm6

MEN

LADIES

MEN

can't take that a - way, won't take that a - way, won't take that a way

F#m7 15 Bm7 E7 9 Bb7 15 A7 D7 9 Ab13

LADIES

EVERY 1

can't take that a - way

from me. from me.

G7 C9 F13 E7 9 Em7 A11 E9 D7 9

L-O-V-E

Words and Music by BERT KAEMPFFERT
and MILT GABLER

Moderately

Chords: G, D7, G, B^bdim7, D7

Chords: G, D7

v1 L is for the way you look at me.
v2 (orchestral break)

Chord: G

O is for the on - ly one I see.

Chords: G7, C

V is ver - y, ver - y ex - tra - or - di - nar - y.

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A7 D7 sync

E is e - ven more than an - y - one that

D7 sync G D7

you a - dore can. ¹ Love is all that I can give to

r2

you. Love is more than just a

G G7

game for two. Two in

love can make it, take my heart and please don't break it.

C C#dim7

love was made for me and you.

G D7 G Bbdim7 D7

2nd time: Love was made for me and you. (listen to CD)

you. (That's al - most true.) For me and

G Am7 D7 G Am7 D7

you.

G C G

Applause